

THE LUCASFILM

F·A·N C·L·U·B



In This Issue:

STAR TOURS

WILLOW

TUCKER

The Fan Forum



New Club Comments

...The first issue of the Lucasfilm Fan Club Magazine was out of this galaxy! I loved every page! The Anthony Daniels interview was the best I had ever seen. However, there are two aspects you didn't cover in his career with *Star Wars* — the cartoon show, *Droids*, and the recording of *Star Wars Adventures in Colors and Shapes*. Two VERY minor details I realize. Please give a little coverage of the *Star Wars* commercials for Panasonic in Japan (photos, script, etc.) as well. I would also like to see a lot of *Star Wars* products for sale by you guys and more information about products from others (such as the *Star Wars* gold and silver coins). The 10th anniversary convention coverage was great, too. How about doing this for each of the *Star Wars* conventions. I also think that the *Collections* column is a very innovative idea. The entire magazine was terrific. My eight dollars was very well spent.

Tom Boone
Indian Head, MD

...I think The Lucasfilm Fan Club is GREAT! And the magazine is so full of thrilling information on the upcoming projects and events. I'm crazy about the *Star Wars Report*. The exclusive interviews help the fans, along with the cast, in remembering that galaxy....that's now NOT so far, far away. I would like to thank you for your wonderful interview with Anthony Daniels. I'm looking forward to future interviews with more of the *Star Wars* people including George Lucas. Also, finding the article on *Willow* was exciting! Waiting until next summer to go and see it is exhausting, just like waiting for the next issue each month, considering I usually finish reading it a couple of hours after I receive it.

Inside ILM was very interesting along with *Collections* seeing how I'm an avid collector of *Star Wars* posters. Oh yes! When will we be hearing more about *Tucker*? I'll close with a thank you from all of

us fans. I'm an actress-to-be and know how hard that business can be. We, the fans, just want to say thanks for reading our opinions, listening to our opinions, and most of all....WANTING our opinions! Thanks for your time.

Michelle Record
Anaheim, CA

...My name is Curtis Orth and I'm 19 years old. I am a veteran of The Official *Star Wars* Fan Club. I have just received my first Lucasfilm Magazine and I am impressed. I am looking forward to many years of the only true source of information on all Lucasfilm productions. I'm looking forward to future issues and May The Force Be With You!

Curtis Orth
Quartz Hill, CA

...I loved the first issue of the Lucasfilm Magazine and I am awaiting the second issue with bated breath. Please also convey my thanks to George Lucas and Terry Erdmann for the wonderful slide show of *Willow* on October 24th in L.A. If these shots were "nothing" compared to the mysterious unseen slides, I can only paraphrase — "I've got a good feeling about this!" (And my feelings are never wrong!) But, since May 25th is a long way off, how about a *Star Wars* trilogy showing to pass the winter?

Sandra Kleinschmitt
Mission Hills, CA

...I have just received the first issue of the Lucasfilm Magazine and I think it's spectacular! The features such as *Inside ILM*, and *The Star Wars Report*, are fantastic. I especially liked the interview with Anthony Daniels. When I attended the ten year convention, I was fortunate enough to take an elevator with him, and when we got off, I got a picture with him and his autograph. He's really a nice man and it was an honor to meet him. As to whether or not you should include a classified section, I'm all for it. I've been collecting all sorts of *Star Wars* material for ten years. I'd be interested to see what other collectors have to offer, or what they're looking for. The first ten years of *Star Wars* were wonderful, the next ten can only get better!

Ed Albano
West Hempstead, NY

...Having just finished absorbing all the new information and stories in the premiere issue of The Lucasfilm Fan Club Magazine, I can only say this: I love it! Absolutely exceptional! What a great thrill it is to have such a wonderful abundance of Lucasfilm info, and in such a beautiful, high quality format. Having been a 5 year member of the original *Star Wars* Fan Club, I can truly attest that the magazine format is light-years ahead of the old fold-out newsletter of the club. (Not that there was anything wrong with that). It's just that this simply has more info, and of course, the photos in full color. I would also like to say how much I love the new membership kit items. The patch is exquisite and can be displayed proudly anywhere. And in regard to the magazine's "Welcome Back" introduction which asked for any comments, suggestions or opinions, I would like to say that I would indeed love to see a classified section included in the magazine. A great idea, and terrific for collectors looking to sell or buy *Star Wars*/Lucasfilm rarities. Definitely an inspiring concept. And as for merchandising, I have always thought that an ILM patch and/or decal

with the magician logo or something would make an intriguing offer. And when a contest comes around, I think that for prizes, one good idea might be a guided tour of Industrial Light & Magic or any other Lucasfilm facility or location. I'm sure that such an experience any Lucasfilm fan would cherish for a lifetime. Where the interviews for the magazine are concerned, I cannot really say who I would like to specifically see, only that any Lucasfilm cast/crew member I would find quite fascinating and I'm sure any other fans would agree. And I would finally like to add that, as always, of course, any and all info pertaining to the Lucasfilm cast/crew/movies, little or big, general or specific, miniscule or monumental, is as always, welcome and appreciated. Thanks for a job well done!

Tom Schaefer
Salem, OR

...Being a late comer to the fan scene, I've missed out on collecting *Star Wars* memorabilia. The article by Adam Schultz on *Collections* was very helpful but I wonder if you can help me obtain posters and photographs of the *Star Wars* characters and, in particular, Mark Hamill. By the way, Mr. Schultz didn't mention it but soundtracks from the trilogy can still be found in record stores. In any case, I'm really excited about being a member of The Lucasfilm Fan Club. If there's anything I can do to contribute to its success, please let me know. Could your magazine have a question and answer column? For instance, I've watched on a public broadcasting station, clips on how the *Star Wars* movies were made. Is there any chance on getting copies of those tapes? Since I've become serious about collecting memorabilia, I think a classified section in your magazine is a great idea. As I'm sure I'll have difficulties obtaining old issues of the *Star Wars* Fan Club newsletters, is there a chance for old articles to be reprinted — maybe under a heading like "One More Time...?"

Linda K. Jones
Spring Valley, CA

Stay tuned to the Lucasfilm Fan Club Magazine for the latest information on collectors' merchandise and the possibility of reprinting articles from the original *Star Wars* fan club newsletters. — Editors

...I am a great fan of the entire *Star Wars* saga. I feel that Mr. Lucas and his entire team who helped him on the films, in all aspects, have contributed greatly to the film industry and special effects, as well as the general public, by giving us a totally new and real-to-life sense of true entertainment. All the special effects and the acting have tremendously increased from the first to the third film and hopefully will continue on and on. I was truly saddened when the *Star Wars* Fan Club closed down awhile back. It was truly missed by me as well as others I know. Thanks again for reactivating the fan club!

Richard Olaszewski
Rolling Meadows, IL

Bantha Tracking

...The first issue of your new Lucasfilm magazine was a promise fulfilled and much, much more. I too have received those letters you mention in the opening editorial — the ones from fans looking for a way to resume the fan club. It was wonderful to see their wishes so beautifully realized. Best wishes for all success in this new revitalized Lucasfilm Fan Club. Congratulations!

Jok Church
(Former Editor — *Bantha Tracks*)

The Lucasfilm Fan Club

Official Magazine #2

Winter 1988

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Issue #2, Winter 1988. The Lucasfilm Fan Club Magazine is published quarterly for \$8.00 per year by The Lucasfilm Fan Club, Inc., PO Box 111000, Aurora, Colorado 80011 USA. Second-class postage pending at Aurora, Colorado. POSTMASTER: Send address changes to The Lucasfilm Fan Club, PO Box 111000, Aurora, Colorado 80011. Text Copyright © 1988 The Lucasfilm Fan Club. STAR WARS is a Registered Trademark of Lucasfilm Ltd. TM & © 1988 Lucasfilm Ltd. All rights reserved. Photos Copyright © 1988 Lucasfilm Ltd. Printed in the USA. Reprint or reproduction in part or in whole is strictly forbidden. Subscription rates — \$8.00 US, \$10.00 Canada, \$15.00 Foreign for one year. Single copies of the latest issue are available for \$3.00 ppd. Rates are subject to change without notice.

LOOKING AT LUCASFILM



By Robert Allan

Lucasfilm Ltd. is divided into several divisions, each a combination of talented individuals working as a team to bring us quality entertainment year 'round. *Looking At Lucasfilm*, this issue, focuses on the Games Division. Steve Arnold, General Manager of the Games Division, recently spoke with us on Lucasfilm Ltd.'s role in the future of interactive computer technology.

Steve Arnold has never had a dull moment managing the Games Division. As the head of a group of people that varies in size from 12 to 25 on any given day, he watches over a variety of projects. "We do computer software, entertainment software for current home computers (IBM, Apple, and Commodore 64), as well as some interactive technology in education. We've been undertaking a technical collaboration with Apple Computer over the last year and a half to work out interesting new ways to use computers and optical media in schools. We are also looking at the future of home entertainment and ways that computers and other kinds of interactive technology will merge with video and film."

A special group of individuals is required to undertake these projects. Steve mentions that on a normal day they "have an average of 18-20 people around, usually undertaking between four to seven projects, which involves some combination of computer programming and the design of entertainment and educational products. We have people on board who are musicians, artists, graphic artists and designers, computer programmers as well as story-teller types, in order to create this kind of product."

The latest project from the Games Division is the interactive computer game, *Maniac Mansion*. This is an interactive story game that allows the player to take control of three individual characters who are on a mission to rescue their kidnapped friend from a mysterious mansion. Steve Arnold describes the game as "a cross between the *Addams Family* and *The Rocky Horror Picture Show* — kind of a comedy/horror spoof that has a lot of weird characters and events and several different ways to play the game to its conclusion. There are, in fact, five different endings in the game that allow you to follow a different storyline, with different characters, and end up at a different place at the end of the game."

What makes *Maniac Mansion* different than other interactive games? Steve told us of one special feature that adds to the excitement. "There is a feature called Cut-scenes that makes *Maniac Mansion* a little

more like a movie than most games. The game takes place in "real time", which means that the length of time it takes you to play affects how things happen in the game itself. Every once in a while the computer takes control of the screen and "cuts away" to show you something happening somewhere else in the gameworld in a similar way that a movie "cuts away" to show you something else away from the main action and plot. It gives you the feeling that this is in a real world where real events are taking place and you are participating in them by controlling these characters." This game was only recently released to excellent reviews and is now available in stores. Versions for additional computers will be available in the Spring.

Another game that came out in mid-December is an interactive computer game called, *Strike Fleet*. *Strike Fleet* is a military simulation that involves both strategy and action elements in simulating a Navy task force on a variety of missions, both "real" and imagined. The player, as the commander of the *Strike Fleet*, is in charge of one to several ships which can be directed individually or as a group. One of the ships at your disposal is a naval hydrofoil, one of the fastest military ships around. There are several missions in the game where you get an assignment and have to guide your task force to victory. *Strike Fleet* is an extension of the naval simulation line that was begun with the release of *P H M Pegasus* earlier this year.

Both *Maniac Mansion* and *P H M Pegasus* were recently recognized by *Commodore Magazine*, in their December issue, as the best in both their respective categories; *Maniac Mansion* for Adventure/Role-Playing and *P H M Pegasus* in the Simulations category.

BlackHawk is the tentative title for another game due out early this year. This interactive computer game will allow you to pilot a helicopter in a city environment with missions that you have to accomplish quickly.

The Games Division's biggest project in the works, however, is *Lucasfilm's Habitat*. Although not available until later this year, this telecommunications-based game will allow game players to hook up with each other using their computers, a modem, and the telephone lines. They then interact in an imaginary world that exists in hundreds of home computers, nationwide, through the use of a network called Quantumlink. Confusing? Let Steve Arnold explain further: "Every player has an individual character that represents him or her in the game. This

character looks like a little animated person or creature that exists in this imaginary world. Using a joystick and the keyboard, you direct your character to move around this graphically represented world; talking to people, picking up things, moving them around, going on adventures, running businesses or just about doing anything you want to do. But because the game runs on everyone's computers at the same time, while I could be sitting in California directing my character, you could be in Colorado, or any place else, directing your character and you and I would be seeing the same thing on our screens. We would be having a 'real time' experience of sharing an imaginary reality that is sustained by our computers and the network that we're running on." This has to be one of the hottest and most innovative computer games ever imagined. I wanted to hear more.

"It's the beginning of a new kind of home entertainment that allows people to participate in shared, imaginary worlds through the miracles of home computers and the telephone," Steve continued. "Once the game is available, hundreds of people can play at the same time, and it will also be possible to have up to six people in the same place at one time. Plus, in *Lucasfilm's Habitat*, since there are literally thousands of places where you can go, the adventure is limited only by your imagination. You can really affect this world. The world is different every time you go in, because the things you do — whether you move things around, discover treasure, open a business, or create a new adventure — affect the world and affect other players. *Lucasfilm's Habitat* is an evolving, continuing universe in which players can enter and leave when they choose." The game will be available during the evening hours to those who have the proper software and equipment and will only run on the Commodore 64. (Costs are minimal, about .08 cents a minute, for the Quantumlink network connection that you use to play *Lucasfilm's Habitat*.)

These games will be available at most home computer software stores. If they are not yet available or are not carried by your local store, let them know you are interested in what's available from Lucasfilm Games. *Strike Fleet* and *P H M Pegasus* are available from Electronic Arts and *Maniac Mansion* is published by Lucasfilm Games and distributed by Activision, Inc. If you've played any of these games, feel free to drop the Games Division a letter by way of The Lucasfilm Fan Club. We'll forward your comments on to them. Let them know what you think. □

WILLOW™

A Week On The Set Of Lucasfilm's Epic Adventure



Madmartigan (Val Kilmer) and Willow (Warwick Davis) pause for a moment of rest during their dangerous journey in this scene from Lucasfilm's epic adventure, *Willow*.

By Robert Allan

Rosie Seagrave, publicity secretary, smiled as we put on our rubber boots. "The mud is quite deep. They've been making it rain every day this week," she added, describing the conditions of the massive castle set we were about to enter. "Everyone has to wear galoshes," Geoff Freeman, the unit publicist, continued, "else you'll be taking a bit of England back to the States on your shoes." We had come over 5000 miles to spend a week in the mud of Nockmaar Castle, one of the incredible sets built for George Lucas' latest big screen epic, *Willow*, on the backlot of Elstree Studios in London. It was a dirty job, but someone had to do it!

Dan Madsen, President of the Lucasfilm Fan Club, would be busy the next few days interviewing all the major stars and many of the production crew, while I had been assigned the job of writing this behind-the-scenes look at *Willow*. This required getting as close to the action as possible without getting in anyone's way. Considering, while we were there, that the crews averaged 30-40 people, with another 30-40 extras, as well as the assortment of VIP's (Alan Ladd, Jr. showed up one day), publicity people, horse handlers, stuntmen, etc., staying out of the way was a challenge.

As we approached the castle set for the very first time we were astonished at its size. Standing 60-70 feet tall and easily covering an acre of land, the castle was an engineering feat that would have impressed King Arthur. Thousands of metal pipes bolted together with clamps formed the frame-

work of the castle. Once completed, the set builders had covered every inch of the structure with styrofoam, cut and textured to give the castle walls the illusion of real rock. The rocks were then painted, many appearing to have water stains, and moss was pressed in between them, giving the castle the appearance of having existed for hundreds of years. We walked through the drawbridge entrance, avoiding puddles that had accumulated over the last few "rainy" days, and were seemingly transported to another time, another place. Evil Nockmaar guards lined the walls, while others passed by on horseback, each clutching a weapon designed to crush, chop, or, in some manner, do away with the good guys. To our right was a 6-ton catapult, extremely authentic, (as a matter of fact, so authentic, that they use it in the film to launch one of our heroes over a castle wall!) Across the top of the Nockmaar castle, flags and crosses with skulls hanging from them waved in the breeze. From the walls of the castle, huge wooden beams jutted at different angles. Each had a cage, suspended with a rusted chain, holding the remains of some very unfortunate individuals, their warped and twisted bodies perishing in the most hideous of ways — starvation. Around the castle grounds could be seen the remains of previous days' shootings — a partially burned stable, the head of a monster (with a mouth large enough to swallow a man), a massive gate with 5 ft. metal spikes to repel rushing invaders, a ceremonial gong, and several statues with the faces of dogs. Scattered across the ground were broken arrows, helmets, a variety of armor

and several stuffed dummies that had apparently taken the plunge from the top walls of the castle. Certain to send a chill at first sight, the castle was as impressive a movie set as you would ever see.

Most of the filming that would take place on our visit to the set would be fighting scenes from the climactic battle at Nockmaar Castle. The battles would be staged first, each actor and extra going through his routine in slow motion practices. The swords would ever so gently touch as each person got their movements memorized. To be unprepared for the ensuing battle scene could be very costly. The swords were made from a special fiberglass designed for this picture that made them much more sturdy in battle — thus they could be used over and over without having to be replaced. At the same time, an unexpected blow with one of these swords could easily put someone out of the film business for a long, long time. Believe me, they shoot these action scenes at full speed. Swords crashed together and axes splintered shields. This was WAR! Thankfully, there were very few injuries on the sets — mainly scratches and bruises, although a broken leg and a heart attack occurred during the filming of this high action-oriented film, which certainly had the potential for accidents much worse.

I had my own visit to the nurse when I accidentally brushed into a "nettles" plant. Similar to poison ivy, its leaves have needles that cut the skin leaving a mild poison that burns and itches like crazy. It seems that everyone in England knows about "nettles," and the fact that the antidote for the poison, "duck leaves," grows right next to it. Just pull a leaf off, rub it where you brushed the "nettles" and you have instant relief. (Well, now I know!) I only brushed my hand against the plant but it was quite irritated for about thirty minutes. Imagine my grimace when I learned that, a few weeks before, Val Kilmer had accidentally leaped into a field of "nettles!" He'd never heard of "duck leaves," either.

I found myself mainly behind the video monitors, out of the way of swords and "nettles," since I was very interested in seeing what the live action sequences would look like on film. The video monitors capture every take exactly as it would appear on screen and could be played back immediately for inspection. Ron Howard, the director, depended heavily on the video, heading over towards the monitors after every shot. He would watch the previous shot, determining if all the right factors had been captured on camera. If not, he would do another take, again checking the video for all the right elements. He was often accompanied by Val Kilmer, whose interest in the final product was clear by the comments he would make to Ron Howard on his performance. With the film's creators ever striving to bring the magic to life on the screen, the production video was an absolute necessity on this picture, (and a great place to hang out if you wanted to be close to the action).

Industrial Light and Magic had a crew on the set that also depended on exactly what the camera would see. Using dolls, barely 10 inches tall, this special effects unit would map out each step of the characters Franjean and Rool, two diminutive Brownies that would aid Willow in the final conflict at Nockmaar castle. They would shoot each scene once with the dolls in frame. They would refer to this when the actors playing Franjean and Rool would "step into" the following scene, shot without the dolls. The Brownies play a key part in the battle and you're certain to enjoy their comic antics. (Would you believe that on our first day on the set the crew actually thought Dan and I were the actors playing Franjean and Rool! Understandable, since I've never seen a Brownie either!)

Of course, we weren't working all the time, taking our lunch break with the crew for an hour during the afternoon. The actors would head back to their individual trailers for lunch, (Val Kilmer having brought his own chef with him from the States), and many of the extras heading to the local pubs for a sandwich. Costumed warriors walking down the streets brought little attention; this was apparently just a normal day to the folks that live around Elstree Studios. One day, Dan and I had lunch at a favorite restaurant of George Lucas: a delightfully pleasant Italian place, with great service, excellent pasta and located just across the street from the studio. Great place, George!

The last day of shooting, we were on one of the many soundstages at Elstree. Here they had erected several tents, two of these being Sorsha's and Airk's. For most of the day, they would be in Airk's tent shooting the scene just prior to the final attack on Nockmaar Castle. This was the only time that all the principal actors, bad guys excluded, would be on the set at the same time. This scene would be shot over and over. After successfully capturing the performances from one angle, the scene would be shot again from another. And then from

another and so on. Truly, everyone's patience and abilities are tried at these times. To do a scene repeatedly, though, is part of this business and most find some way to amuse themselves or get away when they can. Trying not to make too much noise, the crew seemed to burst into muffled laughter every time Ron Howard would act as the sound effect for a gong that clangs during this particular scene. I must admit to getting the giggles myself listening to him yell, "BONG...BONG...BONG", for the umpteenth time.

Val Kilmer enjoyed hanging out in Sorsha's tent, where I found him laying on a bed of luxurious furs. I took this opportunity to talk to him for a few minutes and I let him know that he would be asked to appear at conventions as soon as this film hit the theatres. He was quite surprised by this and wasn't quite sure whether he would be of that much interest to fans. I informed him that not only would he be of interest but that Madmartigan would be one of the most copied costumed characters from this film, with fans dressing as him at conventions everywhere. He laughed at the thought of this and said that he might do a convention and, if not, might still show up at one just to see what it's all about.

For many of you, the opportunity to be on a George Lucas production (just standing in the background, out of the way), is a dream you would give anything for. Well, after spending quite a few days talking to the extras that make up most of the Nockmaar guards and the Tir Asleen rebels, I can report that a majority of the conversations went like this: I would ask, "Have you been on any other George Lucas productions?" More times than I could recall, the answer was, "Well, I've been an extra on just about all of his films." "ALL of his films?!" I would ask in wonder. "Of course, only the ones he's shot here in England," they'd reply. Oh, only THOSE films!

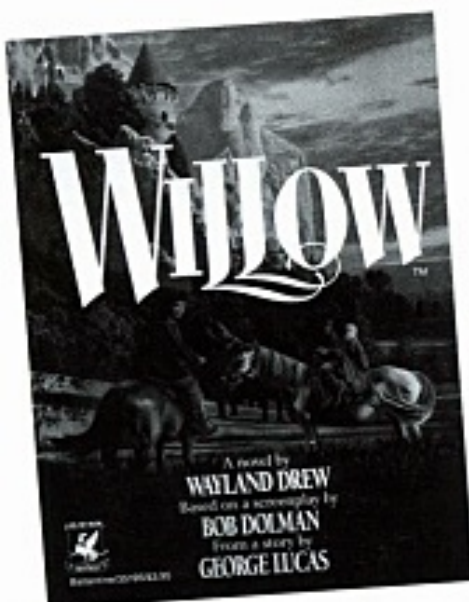
It was an exciting trip for Dan and I. The people at Elstree were wonderful. Some special thanks to Rosie Seagrave, Geoff Freeman, John Coleman, our driver, Barbara Margerrison, who gave us the *Willow* T-shirts, and everyone else who made our trip so memorable. (I hope I get to do the behind-the-scenes look at *Indiana Jones III*. Someone has to do it and I've found I don't mind a little mud!) ■

Below: Director Ron Howard and executive producer George Lucas behind the camera. Below that: Val Kilmer and Ron Howard discuss the particulars of a scene on the Nockmaar Castle set at Elstree Studios in London.



WILLOW

The Novel



By Dan Madsen & John S. Davis

Magic and mystery, two indispensable ingredients in any fantasy, weave their way into the story of Willow Ufgood, making his tale a wonderful epic adventure. But forget all you know or think you know, this is an adventure like no other. Even the cover of the novel, *Willow*, (published by Ballantine Books, \$3.95) by Wayland Drew, due out in early February — four months before the film's debut — promises more than a typical fable. Three lines on the cover of the book proclaim its depth and richness:

A wondrous tale of a child...

A prophecy...

And the power of magic...

According to writer Wayland Drew, whose previous credits include *Dragonslayer* and *The Earthling Cycle* series, *Willow* is a story with heart. "We're not off on some other planet," he says, "we're dealing with real people and with real human issues besides all the wonderful and fantastic characters."

Drew is ecstatic about being involved with such a wonderful project as *Willow*. He recalls his first impressions upon being asked to write the novelization of the film.

"It came quite suddenly and I'm not quite sure how. I suspect that George Lucas remembered that I did the novelization for *Dragonslayer* and perhaps he liked that. And when the time came for him to deal with this genre, he gave me a call. Of course, I was very excited and especially excited when I read the script and realized what it was. So, then, we went on from there. George gave me a great deal of latitude and I hope I've done justice to the characters. But I had a great deal of freedom and an enormous amount of help from George in the time that I met with him over in London. He was very, very sympathetic and enormously perceptive and bright. He was able to give me a lot of back-story which hadn't been apparent in the script but which had been part of his thinking in working on the script. I used two of those back-stories in the novelization. You'll come to three places where little emblems occur in the movement of the novel. One of these, I

invented, but the other two were gifts from George. So then, I simply went away and wrote the book in a fairly quick time.

"But *Willow* was so coherent as a script," Drew continues, "that that made it easy to follow for the novel. I felt quite safe working with it. There were no major inconsistencies of character or plot development. It's a beautiful piece of work, so I was able to elaborate a little here and there."

Good writing is never easy. Although the joys of writing a novel as complex as *Willow* can be numerous, so, too, can the difficulties that arise, especially the tight deadlines.

"I think the most difficult thing was the time factor I had to write the book," Drew revealed. "Just the knowledge that you are under considerable pressure makes you have to watch your health closely. You know, the deadlines breakdown into daily deadlines. That's difficult. But as far as the most enjoyable thing, I would have to say that it's the sense that I was dealing with a wonderful story. It's a rich, beautiful story. It's an extraordinary fable and it's full of mystery. It has some wonderful themes: people finding themselves, the land being restored, the theme of the little man, Willow, who is completely unexceptional and who draws on what is best from him; his sense of justice and what is naturally right and his enormous courage. All of that is wonderful and it is just a wonderfully, warm-hearted story. I loved that about it instantly. When I read the script, originally, I felt attuned to it and felt that if I survived the time pressure, I could make a good book out of it. But the story itself, I thought, was a soaring, wonderful idea. And that is what was best about working with *Willow*."

After immersing himself so deeply into the story of *Willow* for several months, Drew became quite acquainted, so to speak, with the characters in the story. After all, it was up to him to bring them to life on the written page just as it is George Lucas' and Ron Howard's job to create life within the characters on the movie screen. But if Wayland Drew had to choose a particular character he liked best, who would it be?

"Actually, there are a couple," he reveals. "I really liked Willow's small friend, Vohnkar. It's his back-story that I created for the novel and his journey and his coming back to the Nelwyn village. He returns with a sense of responsibility to it and that he really has to defend it. And, in that, he pays a personal price. I like that about him — that sense of responsibility."

"I also like Madmartigan. I like the changes that he goes through in the story. I just love the back-story that George created for me when we talked about what happened to Madmartigan. The swing that the man goes through from total brigandry and irresponsibility to a sense of duty and being redeemed, gives his story also a sense of magic. I identified with him and I liked him a lot. He was a character that I had some reservations about when I first read the script. But after going to England, to the set, and seeing him there in the flesh, it helped me get to know him better. And I think he really works in the novel and I ended up liking him a great deal. In a strange way, he is a hero."

Books and films are two different things. Books tell a story with words, and films do the same thing with pictures. Sometimes a scene will play well in

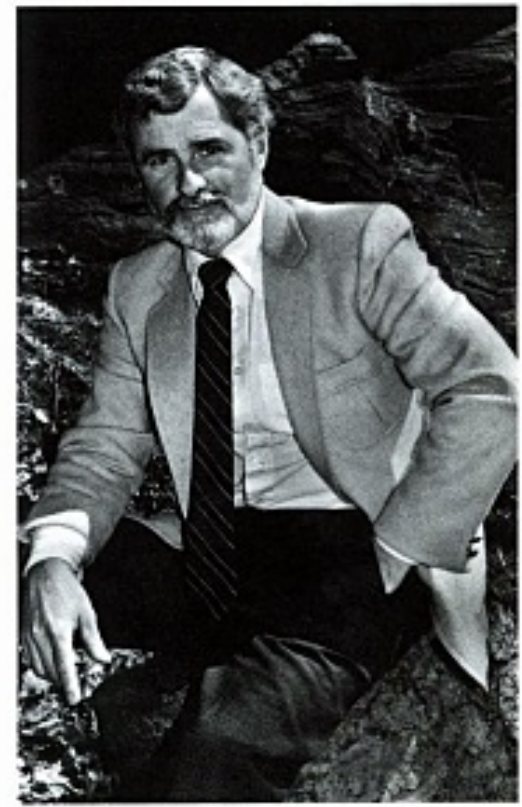
both mediums with little change. But not always. There are times when situations and circumstances must be altered when adapting something from one form to another. So, obviously, a book based on a movie will be different in some ways. Wayland Drew tackled this problem while writing the novel of *Willow*.

"I guess there are some incidents in the novel that don't take place in the film," he explains. "There are certain scenes in the film that just don't work in the novel where the reader has more time to think about it and is not carried by an image or a musical score. So there are some things where you've got to build some bridges. There are some characters that I dwelt on a little more as well. The character of Mims, Willow's daughter, for example. When you read the novel, you'll see that she has a certain precedent which is not there in the movie script. The whole feeling of the film, and the novel, is that magic is free on Earth and that people can participate in it. And that little girl does. She inherits, fully, Willow's rather flawed magical powers. So I was able to develop the characters a little bit and give them some extra background."

Willow, the epic adventure, filled with wicked queens, battles, outcast heroes and little men fulfilling big destinies is sure to be a hit as both a film and a book. But of all the elements in this story, what is it that appeals to author Wayland Drew the most?

"I like its sense of magic and mystery. I like the sense that magic is free and that we're not able to answer all the questions. We're not ever going to be able to control everything. However," he concludes, "we must have a lot of faith in ourselves and believe in our abilities and that is what *Willow* is all about!"

Willow author Wayland Drew.



The Role-Playing Game

By Adam Shultz

It's been a really bad day. Your starship broke down, a Bantha sat on your land-speeder, and you lost half of your credits in a crooked mega-poker game. So, you stumble into the nearest cantina and order a double Dagobah Surprise, when suddenly a squad of Stormtroopers march in and start searching the bar. The doorway is blocked and your blaster is low on energy. It's going to be difficult to explain the stolen Imperial plans in your pocket. What will you do?

Well, if you enjoy finding yourself in these situations, you'll love *Star Wars: The Role-Playing Game*. The game is produced by West End Games, Inc. (251 West 30th Street, New York, NY 10001). A role-playing game involves developing characters and assuming their "roles" while a Gamemaster (another person) guides the characters through different scenarios. Players decide on a course of action and roll dice to determine the outcome. The first and most famous of the role-playing games was *Dungeons & Dragons*.

Star Wars: The Role-Playing Game is a 144-page hardback book (retail \$14.95), which contains all the information you need to start playing *Star Wars*. The book provides sections on creating and equipping characters, plus complete rules on how to be a Gamemaster. A solitaire adventure is included to give first-time players a feel for the game. A full multi-player adventure is also provided, as well as a section of adventure ideas for Gamemasters. The only extras you need are pencils, paper and dice.

Star Wars: The Role-Playing Game is simple enough for novice players to learn, but also contains detailed rules for advanced players. One good idea is the character "templates" the game provides which help beginning players to create characters such



as a Smuggler, a Jedi, a Bounty Hunter and even a Wookiee! The rules cover nearly every aspect of the *Star Wars* universe, from piloting a starship to using the Force. In fact, players who use the Force for greed and evil could be consumed by the Dark Side! Role-players who have been confused by complicated dice rules will be happy to learn that the *Star Wars* game uses only standard 6-sided dice. The book is very attractive and even includes mock advertisements to "Join the Imperial Navy" and ads for R2 units and X-Wing Fighters.

West End Games has also published the *Star Wars Sourcebook*. Though you don't need this book to play the game, the *Sourcebook* provides background material for ships, weapons, aliens and characters from the *Star Wars* movies. The *Sourcebook* greatly enhances the game play and is an excellent source of *Star Wars* information, even if you don't plan to play the game! The *Sourcebook* retails for \$14.95.



Star Warriors is West End's starfighter combat extension game and can be used with *Star Wars: The Role-Playing Game* or played separately. *Star Warriors* is played on a large map using cardboard chips to represent X-Wings, Tie Fighters, and other ships from *Star Wars*. Players can control multiple ships by using standard 6-sided dice to determine movement and combat commands. The rules are a bit more complicated than the parent game, but it is well worth the extra time and effort. *Star Warriors* provides beginning rules for fighter-to-fighter combat and advanced rules for combat in an asteroid field, bombing ground targets, and even attacking a Star Destroyer! *Star Warriors* retails for \$19.95 and comes complete with a rule book, game map, cardboard chips, and 6 six-sided dice.

For parents, role-playing games are inexpensive ways to encourage a child's reading, writing, imagination and math skills. For players, role-playing offers hours of enjoyment and the opportunity to meet new friends through role-playing clubs. You can find out about some of these clubs by visiting your local comic book or science-fiction specialty store (look under "Books, New and Used" in your phone book).

West End Games plans to publish many other products for *Star Wars: The Role-Playing Game*, including supplemental material and complete adventures. West End also publishes other SF related games such as *Paranoia* and *Ghostbusters*. So, whether you're a firm believer in the cause of the Rebellion or you just have a personal grudge against the Empire, *Star Wars: The Role-Playing Game* is your passport to that galaxy far, far away! □

WILLOW™

Look for Willow presentations with Terry Erdmann at the following science fiction and fantasy conventions:

NEW ORLEANS, LA — January 22-23: New Orleans SF & Fantasy Festival, Palace Suite Hotel

ANAHEIM, CA — January 30-31: Creation Convention, Sheraton Hotel*

FT. LAUDERDALE, FL — February 5-7: Omnicon, Oceanside Holiday Inn

SAN JOSE, CA — February 13-14: The Official *Star Wars* Festival, Red Lion Inn*

DALLAS, TX — March 11-13: Dallas Fantasy Fair, Marriott Park Central Hotel

NEW HAVEN, CT — March 19-20: Creation Convention, Park Plaza Hotel*

INDIANAPOLIS, IN — March 25-26: Star Base Indy, Adams Mark Hotel

DENVER, CO — March 27: StarFest, Regency Hotel

SCRANTON, PA — April 9: Dreamwerks, Masonic Temple

SYRACUSE, NY — April 17: Dreamwerks, Hilton/Hotel Syracuse

NEW YORK, NY — April 23-24: Official *Starlog* Festival, Penta Hotel*

ATLANTA, GA — April 30-May 1: Creation Convention*

DEARBORN, MI — May 14-15: The Official *Star Wars* Festival, Hyatt Regency Dearborn*

For information on events marked with * call (516) SHOWMAN, business hours EST; all others call (213) 662-6382, business hours PST. And watch for the Willow premiere on May 25, 1988 at a theater near you!

INDIANA JONES III



Kate Capshaw, Steven Spielberg, George Lucas and Harrison Ford have some fun on the set of *Indiana Jones and the Temple of Doom*.

Light and Magic in Marin County, California and post-production on *Indiana Jones III* will be completed at Skywalker Ranch. At this time, the film's script has not been finalized but no delays are expected for the Spring start date. The third film continuing the adventures of archaeologist Indiana Jones features many of the same talented filmmakers that made the previous two pictures such smash successes. Steven Spielberg returns as director along with George Lucas, Robert Watts and Frank Marshall producing. And, of course, Harrison Ford will be back as Indiana Jones. You can be sure that The Lucasfilm Fan Club will continue, with every issue, to supply you with the latest news on *Indiana Jones III*. □

Indiana Jones *III*, as yet unsubtitled, will begin shooting late Spring of '88 with a release date of Summer '89. The new film will truly have an international flavor as the cast and crew will be shooting on-location in Spain, Italy, Jordan and Germany, with interior work being filmed at Elstree Studios in London, England. Special effects will be created by Lucasfilm's Industrial

Collections

By Adam Schultz

Imagine finding a 1909S V.D.B. penny worth \$800 or a ten dollar Zeppelin stamp worth \$1,000! For those who collect coins and stamps, these items are among the most prized in existence. In every collecting field, there are items that have increased in value almost beyond belief. This is also true in the field of *Star Wars* collectibles; many items are worth two or three times their original price, but a few items have increased in value several hundred times.

First of all, we should define the term "worth". An item is really "worth" only as much as you are willing to pay for it. However, the prices quoted here are taken from the *Official Price Guide to STAR TREK and STAR WARS Collectibles*, written by Sue Cornwell and Mike Kott and published by House of Collectibles. The all-new 2nd edition is now available in bookstores everywhere. This highly recommended book lists average prices for dealers across the country for hundreds of *Star Wars* items. So, if we say a complete set of bubblegum cards and stickers from *Star Wars* is "worth" \$35, you can expect to pay \$35 for those cards from an average dealer.

Whenever rare *Star Wars* collectibles are discussed, the phrase "*Revenge of the Jedi*" is brought up. This was the working title for episode six of the *Star Wars* saga. Several months before its premiere on May 25, 1983, the title was changed to *Return of the Jedi*. However, many items had already been produced bearing the former title. As soon as the title was changed, an instant collector's item was born! Different versions of the *Revenge of the Jedi*

poster sell for between \$100 and \$200! Many of these posters were sold through the old *Star Wars* Fan Club for \$9.50. The *Revenge* crew patch which originally sold for \$5, now sells for \$50.

Another collection of rare items is the large-size figures from Kenner. These figures sold in the \$7-\$16 range in stores, but mint condition figures in the original box are now worth from \$75 (for C-3PO) to \$400 (for the bounty hunter IG-88). Many of these higher priced toys are now rare and expensive items, because parents and children were more likely to buy the small Kenner figures and inexpensive vehicles. An item like the remote-controlled Landspeeder (retail \$15) is now worth \$100, and the Jawa Sandcrawler (retail \$30) is selling for \$150.

Some toys, like the Kenner diecast vehicles, were widely available and reasonably priced in the \$3-\$5 range, but somehow they were overlooked by collectors. Dealers are selling all but one of these vehicles for \$25-\$50. The exception is the diecast Tie Bomber, which is very rare and sells for \$250!

In ratio to their original cost, the bubblegum cards and stickers are very valuable. It was possible to buy an entire box of the first series *Star Wars* cards in 1977 for about \$5.50. Each box might have contained three complete series (66 cards and 11 stickers) which now sell for \$35 each! The extra cards and stickers sell for \$.50 and \$1 a piece, respectively. Series 2-5 of *Star Wars* are worth between \$25 and \$35 for a complete set. Cards and stickers from *Empire* and *Jedi* also fetch similar prices.

The entire run of the *Star Wars* comic books by Marvel Comics (104 issues and 3 annuals) would cost over \$150 now. This price includes the \$.30 issue number one which sells for \$10 in mint condition. However, it has been reported that an estimated 1500 copies of issue number one were printed with a \$.35 price. This edition has the UPC code on the bottom left-hand side of the cover, whereas the reprint edition, also \$.35, has no UPC code. According to the *Overstreet Comic Book Price Guide*, this rare number one has risen dramatically in the last two years and is reported to be worth \$160! This is 457 times its original \$.35 cover price!

Star Wars posters are also very popular and expensive items. There are over a dozen posters from the saga that exceed \$100, including the aforementioned *Revenge* poster. There are different versions of the same poster and the price depends on whether the poster is rolled or folded. Again, I recommend you check the *Official Guide to STAR TREK and STAR WARS Collectibles* to determine which poster you own.

Looking over these prices, it's difficult to think of *Star Wars* collecting as just "kids stuff". Items are rare to begin with since most memorabilia was produced for children. Memorabilia becomes even more scarce as the expensive items pass into the hands of serious collectors. Eventually, prices on items that are relatively common may begin to jump as collectors turn their attention to them. Almost any item might suddenly be worth its weight in gold! However, the purpose of collecting should always be for your personal enjoyment. Of course, it never hurts to make a little money either — and it just might be safer than the stock market! □

The Making of TUCKER



Above left: Jeff Bridges portrays car inventor Preston Tucker. Above right: Bridges with one of the unique rear engine Tucker cars.

By Lisa E. Cowan

Pop the clutch! Pop the clutch!" yelled the action coordinator to the driver of the sputtering car. Too late. The engine died, and the line-up of twenty-one Tucker cars was brought to a halt. "Well, there goes that take," said a cameraman on the set of *Tucker*.

Luckily for Francis Coppola and his busy film crew, the driver of the car quickly got it running again, and the rest of the afternoon shoot on the streets of downtown San Francisco went smoothly. It wasn't really the driver's fault that he accidentally killed the car's engine. Not many people have even seen a 1948 Tucker car let alone driven one. Only fifty-one Tuckers were ever made before powerful political forces caused the closure of the Tucker automobile plant in 1949. The fact that almost half of the cars still in existence were all together in one place for the first time in forty years, points to the magic of movies, and to the tenacity of Francis Coppola.

Coppola's interest in the Tucker story began when his father, Carmine, ordered a yet-to-be-built Tucker from a local Michigan dealer. When months passed and the new car never arrived, young Francis wanted to know why. It was difficult to explain the intricacies of Federal investigations and unfounded fraud allegations to an eight-year-old boy, but the results were plain enough; they wouldn't be riding around in that sleek new car he and his family had so wanted. Coppola never lost interest in the car his father couldn't get, and over the years closely researched the story of Preston Tucker and his innovative automobile.

At a very early age, Preston Tucker was enthralled by cars, spending hours after school at neighborhood garages. As a teenager he was adept at buying used cars, fixing them up, and selling them at a profit. In the 1930's he teamed up with famed race-car designer Harry Miller, and started coming up with ideas for new cars. After designing a combat car and the turret gun for the government in World War II, Tucker started to work

on his dream car. He said he planned to build "America's first completely new car in fifty years."

Tucker (played by Jeff Bridges) had the knack of attracting the best men in the automotive field, among them auto stylist Alex Tremulis (played by Elias Koteas). Together with a talented and loyal crew, they built a sleek, powerful rear engine car with many unusual features, not the least of which was the center "cyclops" headlight. Word soon leaked out of the huge Chicago Tucker plant that this car was something special, a car at least ten years ahead of its time, and unlike anything then on the market.

When this news reached Detroit there was worry among the big car manufacturers and local politicians who didn't want to lose business in Chicago. Michigan senator Homer Ferguson (played by Lloyd Bridges) took advantage of some minor mistakes Tucker made on a stock selling venture, and got the Securities Exchange Commission to start an investigation. This led to a major court trial, one in which the press



Above left: Preston Tucker (Jeff Bridges) and Alex (Elias Koteas) discuss the specifications of producing the Tucker automobile. Above right: Director Francis Coppola discusses a scene with Jeff Bridges, who portrays automobile entrepreneur Preston Tucker.

practically declared Tucker guilty months before he was found innocent of all charges. But by then the Tucker Corporation was bankrupt, and the plant doors closed.

What Francis Coppola and George Lucas see in the Tucker story is not someone beaten by the political system, but an American innovator, a man who worked hard to try and bring his dream to life and present it to the world. "Tucker is about how you bring dreams into reality which is something that filmmakers do all the time," says Lucas. "So, it's interesting to me to hear a story about how that happens, and how you have to go up against the system. It's also about the entrepreneur in a corporate society, and the difficulties encountered by the individual entrepreneur in trying to get new ideas incorporated into the system."

Coppola agrees. "It's a story about a fellow who's got a better idea and he knows it. The system sort of beats him, but it doesn't completely crush his spirit. That spirit lives on."

That spirit of team work and of doing one's very best definitely lives on in the movie *Tucker*. The camaraderie and professionalism on the set was always evident. Many members of the film crew, including cinematographer Vittorio Storaro and producer Fred Roos, have been with Francis Coppola since *Apocalypse Now*.

Being on the set was like going back in time and seeing the 1940's come to life. Meticulous attention was paid to

details like real silk stockings and just the right hair-pins for the women's costumes. A pre-World War II Ford auto plant was converted into the Tucker car factory, the San Francisco Opera House became the exterior of the Chicago Court House, and the ballroom of the Oakland Hotel was transformed into the courtroom interior complete with a full-scale "Lady Justice" statue.

Some things didn't have to be modified into anything other than what they were. Over one hundred vehicles from the 1930's and 1940's were used in the film, including the rare Tucker cars. Two of those Tuckers were owned by Francis Coppola. Yes, in the late 1970's Coppola realized his, and his father's, dreams by purchasing two beautifully restored Tuckers. Both were used in the film. One of them, a rich maroon-colored Tucker, is featured as the famous prototype "Tin Goose" affectionately named after the Ford Trimotor airplane by stylist Alex Tremulis.

Twenty other Tuckers, also restored to mint 1948 condition, were used in the film, usually driven by their proud owners dressed in period costumes. To aid to the authenticity, Tucker memorabilia collectors gladly opened their collections to the film. In fact, many of the Tucker-related props in the movie, from magazines to mahogany dies, are the genuine original article. Another big plus for *Tucker* is the seal of approval the film has been given by the Tucker family. Though

Preston Tucker died of lung cancer in 1956, his three sons, Preston Jr., Noble, and John, all had final script approval — and, indeed, turned down the first couple efforts, until screenwriter Arnold Schulman "got it right." Now, Noble Tucker says, "At last the REAL story of Preston Tucker and his automobile is being told." □

(Next issue: *The Car Is The Star*, a close-up look at the Tucker automobile)

Tucker movie exhibits featuring a real Tucker car are tentatively scheduled at these upcoming events:

Houston, Texas:

The Houston Auto Show
The AstroHall
February 3-7, 1988

Chicago, Illinois:

The Chicago Auto Show
McCormick Place
February 12-21, 1988

Atlanta, Georgia:

The Greater Atlanta Auto Show
World Congress Center
March 2-6, 1988

Phoenix, Arizona:

The Phoenix Auto Show
Phoenix Civic Center
March 30-April 3, 1988

New York City, New York:

The Greater New York Intl. Auto Show
Jacob Javits Center
April 2-10, 1988



Visual Effects Design

By John S. Davis

Making movies is a complicated process. On average, it takes several years and hundreds of people to complete a film. Add to that the fact that no two films are ever alike in terms of their visual design, and it is clear that the business of filmmaking is both difficult and challenging.

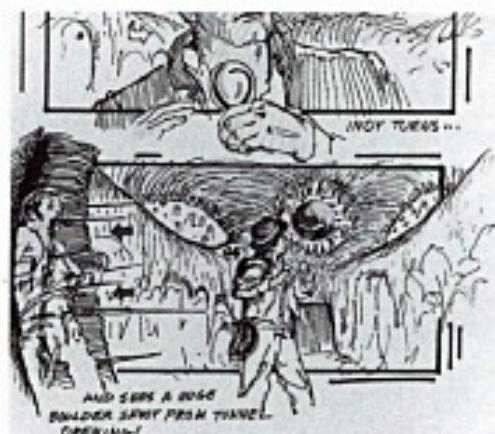
When a script is finalized for a Lucasfilm production, the design people at Industrial Light & Magic go to work. These people have two major design responsibilities: first of all, the look of the creatures, spaceships, and sets must be created; and secondly, how the shots are to be composed is also determined.

Designs for such things as the Millennium Falcon and Ewoks come about in a combination of two ways. The scene description in the script gives the artists a general idea of what something looks like, which they then expand on. However, the script isn't the only key starting point for designers. George Lucas' verbal input as to how he thinks things should look is also taken into consideration.

George Lucas has the final word on all designs. According to Thomas G. Smith, writer of the book *Industrial Light and Magic: The Art of Special Effects*, when it comes time for Lucas to inspect a number of designs or small sculptures made from these designs he will usually say something like this: "I like this one, this one, this one, and this one. Let's hold these others for later and deep six that one."

A perfect example of how Lucas works with his artists is related by Joe Johnston in the book *Industrial Light and Magic*. It concerns the creation of the Ewoks. "I did hundreds of drawings of little furry guys in the woods," says Johnston. "A lot of them were troll-like, gnomes. Some of them had cute little puppy-dog faces. George said, 'Make them cute.' So I did more drawings. Then I did one with a little bonnet with his ears poking out the top. George came in and said, 'That's it.' So that's how the Ewoks were designed."

While designs are being made for creatures and other elements of a film, there is another type of design work taking place. This work consists of a series of drawings called storyboards, which are actually the blueprint of the entire movie, with a strong emphasis on the special effects sequences.



Above: An example of a storyboard from *Raiders of the Lost Ark* showing Indiana Jones' exciting boulder chase scene. Below: the actual scene as it looked in the film.



Storyboards are essential in communicating what the structure and general flow of a film should be to everyone involved in the production. They help everyone think along the same lines, thereby eliminating confusion. Storyboards also help a production save a lot of time and money by preplanning most of the shots within a film, rather than playing the old hit and miss game during filming just to see what works. So the number one rule at Lucasfilm is "Preplanning" with a capital P.

"Design is intuitive," states Joe Johnston in the book *Industrial Light and Magic*. "You have to give people something interesting to look at. It doesn't matter what it is, as long as it isn't boring. It might be a camera move or an interesting ship maneuver. Perhaps a nice sweeping turn. Everyone notices if the shot is flat and dull. If the eye has nothing to focus on, it will wander all over the place. It is the designer's

job to lead the eye into the frame and show it where to look.

"A good example of this is the opening scene from *Star Wars*. It blew people away because it was such a shock; they were forced to look at something. The lines of perspective were very strong on the Star Destroyer. It was all George's idea, and I'm sure that he played it in his head a hundred times before he told me how he wanted it to look."

A shot of a spaceship approaching a planet is a good example of the design process. The information to be conveyed here is where the ship is headed. And the shot can be designed in a variety of ways. We could simply see the ship enter the screen and move in a straight line toward the planet which is positioned in the upper left-hand corner of the shot. This, of course, is rather boring. To create a slightly more interesting shot, but only a little, we could position the planet so that it rises out of the bottom of the screen with the ship coming into view from the top of the frame and heading directly for the planet. The mirror image of this shot is also possible but it would still leave a lot to be desired. It's been said that the shortest path between two points is a straight line. Yet, in film design, this approach lends itself to dull and uninteresting shots. However, it doesn't take a lot of creativity to transform this shot from dull to interesting. All that we would have to do is position the planet in the upper left-hand corner of the screen so that about two-thirds of it is in view. Then suddenly the ship enters the top of the frame at an angle, so that its front end is pointed away from the planet. It then turns sharply and swoops in toward the planet. This fourth design concept is by far the most dynamic and exciting.

For movies with extensive special effects, storyboards represent not only necessary preplanning but a huge undertaking as well. *The Empire Strikes Back* required 500 pages of storyboards and *Return of the Jedi* had almost 1000. Without storyboards none of the *Star Wars* movies would have been as exciting as we know them to be. Preplanning is the first and most essential step in the development of a film, to which Obi-Wan might say, "We've just taken our first step into a larger world." □

STAR WARS



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STAR TOURS

"The Ultimate Adventure" is Still the Ultimate Ride at Disneyland

By Lisa E. Cowan

Before last year, the name *Star Tours* conjured up images of a bus filled with wide-eyed tourists ogling the homes of the rich and famous in Beverly Hills. "Oh look, Henry! There's Lucille Ball's house. Isn't it lovely. Henry! Wake up!"

Luckily for all of us, *Star Tours* took on a whole new meaning after January 9, 1987. On that day, *Star Tours* came to mean the newest and most exciting ride at Disneyland. A part of George Lucas' *Star Wars* universe had found a new, permanent home at Anaheim's Magic Kingdom.

To bring the *Star Wars* movies to life at Disneyland took the creative talents of many people at Walt Disney Imagineering (WDI) and Lucasfilm. In early 1985, concept discussions between designer Tony Baxter and George Lucas laid the framework for the new Tomorrowland ride. "We at WDI were fortunate to have such an imaginative mythology to work with," said Baxter. "It made the challenge of expanding it to three dimensions a very exciting and rewarding experience."

By the end of 1985, work was well underway on the new thrill ride that would combine the motion of a flight simulator with the magic of a *Star Wars* movie. Industrial Light & Magic, Lucasfilm's special effects division, was busy with the production of the four-and-one-half minute non-stop special effects film, while the Disney Imagineers combed Lucasfilm's *Star Wars* Archives for actual props from the films to use in the spaceport maintenance areas. (An aside for trivia buffs: if you look carefully in the lower right corner of the screen during the first few seconds of the ride, you may see the giant microscope from *Journey Through a Cell*, the ride that *Star Tours* replaced).

In June of 1986, a rough version of *Star Tours* was previewed by 2,000 Disney employees and their families. From their reactions, everyone knew that the ride's grand opening would be special. And it was.

January 9, 1987 was a warm, sunny day in Southern California, perfect for the gala event being staged at the entrance to Tomorrowland. Disneyland actors dressed as *Star Wars* characters performed dances, mock battles, and story-skits to the accompaniment of John Williams' familiar themes. Then C-3PO (played by Anthony Daniels) and R2-D2 came on stage to introduce Michael Eisner, chairman of the Disney Company, and George Lucas who were to cut the ribbon to open the ride to the mass of people lined up and waiting impatiently to get in. But, R2-D2 had forgotten the scissors! "How on Earth are they to cut the ribbon?" wailed C-3PO. With *Star Wars* fanfare preceding them, Mickey and Minnie Mouse came to the rescue with a Lightsaber which Lucas and Eisner used to zap apart the ribbon and open *Star Tours* for the world to experience.

And the world was there, or at least so it seemed. The line for *Star Tours* stretched from the front of the ride, back through Main Street, and out into the parking lot! Those long lines haven't lessened all that much over the past year either. *Star Tours* is the most popular ride at Disneyland, the ride all visitors

want to see first.

And what do they see? The magic begins as soon as you enter the "Star Tours Spaceport." Above and to your left is a command center manned by Mon Calamari (remember Admiral Ackbar?); to your right is a full-sized Starspeeder 3000 "tour bus" with R2-D2 working on top of the meteor-scarred vehicle. Nearby, C-3PO stands at a computer console, issuing orders to Artoo, and generally complaining about everything, as only Threepio can do: "Yes Artoo! I'm shutting off the main line right now! Just you get back to fixing that motivator! These new transports are impossible."

As you wind along in the looping line, the *Star Tours* Galactic Tour Company runs travel ads on a huge status screen: "*Star Tours* is the leader in galactic sightseeing, with more flights to Endor than any other spaceline."

The line then takes you past the Droid repair area, and at last to the loading concourse where you wait to board your shuttle. The four identical shuttles can handle up to 1,600 people an hour, and contrary to persistent rumors, the ride inside is the same in all four Starspeeders.

At last the doors open, and you take your seat for a trip to the Moon of Endor, or at least that is what your pilot RX-24 tells you. However, what actually happens and where you actually go leaves you breathless. Droid pilot "Rex" is something of a rookie (that's rookie, not wookiee), and just seconds after take-off, he takes the first of many wrong turns. Those twists and turns take his hapless passengers careening through the tail of a comet, past laser shooting T.I.E. Fighters, and zooming down the trench of the Death Star! In *Star Tours* we all get to do what Luke Skywalker did, and live to tell the tale!

Star Tours attendants note that everyone leaves the ride saying the wait (sometimes up to two hours) was well worth it. More than a few loyal *Star Wars* fans have bought yearly and seasonal passes to Disneyland just to ride *Star Tours* as often as they can, and also to buy *Star Tours* merchandise.

When Rex's boggled passengers disembark, they walk down a corridor and into the Star Trader Store. The Star Trader shop is a

Star Tours/Star Wars fan's idea of paradise. Posters, buttons, patches, toys, stickers, post cards, books, records, videos: they are all there in abundance, all with scenes or logos or characters from *Star Tours* and the *Star Wars* movies. There is a vast selection of *Star Wars* and *Star Tours* clothing from hats to T-shirts and sweat-shirts to beautiful satin jackets with the *Star Tours* logo sewn on the back. For a limited time in 1988 a lot of *Star Wars* 10th Anniversary merchandise from stickers to shirts is also available at the Star Trader shop.

The *Star Tours* Galactic Tour Company presently has only this one spaceport and trading company to transport you to the *Star Wars* universe. However, Starspeeders will be arriving and departing from Tokyo Disneyland beginning in May 1989, and the ride will also be a part of the new Disney Studio Tour at Walt Disney World in Florida, opening in 1990. Reserve your seats today for *Star Tours*, the Ride of Tomorrow(land)! □



Above: C-3PO talks to the line of people waiting to get in to *Star Tours*. Below: aboard their Starspeeder, humans, Ewoks and aliens prepare for their exciting ride on *Star Tours*.



— CLASSIFIEDS —

**BEGINNING NEXT ISSUE:
THE LUCASFILM FAN CLUB CLASSIFIEDS**

Searching for that one item to complete your collection? Are you having a convention in your area? Interested in finding a pen pal? In search of a local club where you can meet and talk to other fans? We believe we have the answer. Now, you can place an ad in our classified section. Ads are \$5.00 for placement per issue. You have 120 characters (punctuation and spaces are characters) per ad. Sorry, no ads over 120 characters will be accepted, but you may run more than one ad. Be sure to include all necessary information, (name, address, item description, etc.). Print or type your ads CLEARLY. The fan club is not responsible for errors. The club reserves the right to refuse ANY ad for ANY reason. BEWARE! The Lucasfilm Fan Club is not liable or responsible for any product or service printed in the classified section. The classified section will remain as long as there are sufficient ads to print. Ads must be received by March 1, 1988 for issue #3. Send your ad in NOW!

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Issue #1 — First Collectors Issue! Exclusive interview with Anthony Daniels, first look at *Willow*, 10th anniversary convention coverage plus letter from George Lucas!

Issue #2 — Exclusive behind-the-scenes coverage of *Willow* and *Tucker* plus *Star Tours* article and *Indiana Jones III* update!

Richard Marquand

1938-1987



Star Wars fans were saddened last September by the death of Richard Marquand — director of the third installment in the *Star Wars* trilogy, *Return of the Jedi*.

Marquand's credits before *Jedi* included *Search For The Nile*, the first BBC series shown on American commercial television and which won him an Emmy in 1972, as well as *Big Henry* and the *Polka Dot Kid* which also earned him another Emmy award. His feature film credits included 1979's *The Legacy* and 1981's *Eye of the Needle*. After *Return of the Jedi*, Marquand went on to direct *Until September*, a love story which starred Karen Allen and the box-office hit *Jagged Edge* starring Glenn Close and Jeff Bridges.

Before he passed away, Marquand had just finished another film entitled *Hearts of Fire*, starring Bob Dylan, which is to be released in early 1988.

Marquand had always said that he was surprised when George Lucas chose him to direct *Return of the Jedi* but that he was thrilled to do it because he was such a fan of the film series. *Star Wars* fans will remember his important contribution to the third most successful film of all time. Marquand was 49 years old.

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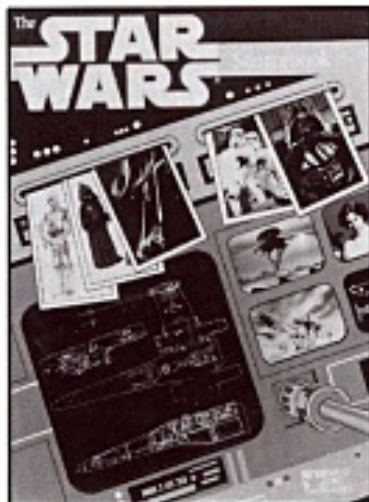
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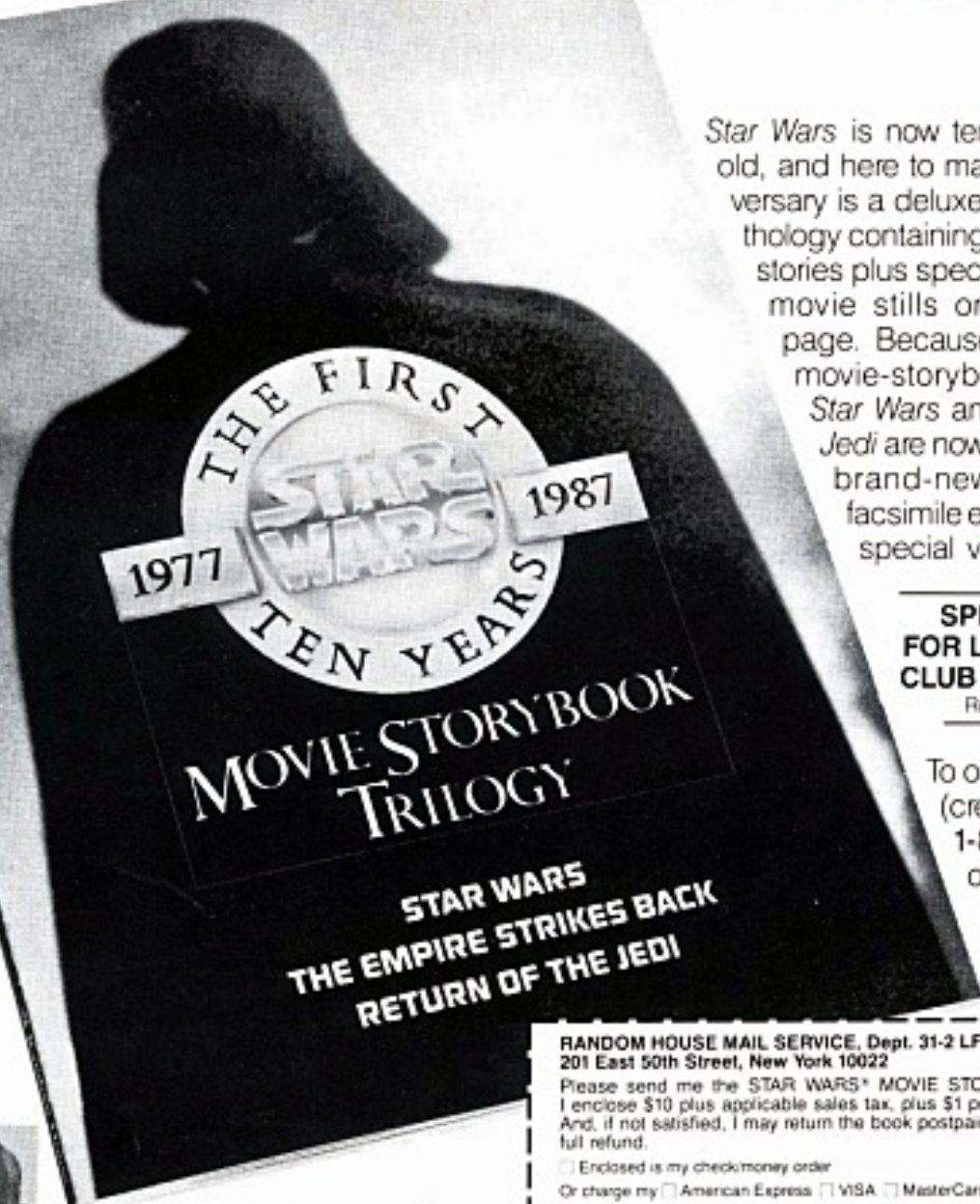
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Photo by Mark Streed

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